into French literature the *vers libre,* " strophes of psychical rather than syllabic unity, variable in number and duration in accordance with musical necessity."

Though this new versification has not achieved the sweeping triumph that was at one time expected, it revivified the fatigued classical tradition which was still dominating French poetry, and for that reason alone (quite apart from his far-reaching work as editor and critic) Kahn deserves to be remembered as one of the important figures in Parisian letters of the close of the nineteenth century. The *vers libre* was perfected by Andre Spire, another figure of considerable moment in contemporary French literature. It is noteworthy that both these writers (unlike most of their contemporaries) show particular interest in Jewish subjects and affairs, the latter's enthusiasm having been first aroused at the time of the Dreyfus affair, when he was serving as Captain in a cavalry regiment. Among essayists, Julien Benda the philosopher, and Andre Suares the poet, deserve at least cursory mention[1].

The literary significance of Marcel Proust, whose mother was Jewish, is particularly great. In his hands, the novel assumed a new form. Introspective analysis began to be used as a medium in fiction for interpreting human emotions. Whether there is anything Jewish in his uncanny faculty is still a matter for enquiry: but it may not be a mere coincidence that Italo Svevo,

called by his admirers the Italian Proust, was of Jewish birth. (His original name was Ettore Schmitz.) Of Jewish origin, too, is Andre Maurois, who, in conjunction with Emil Ludwig in Germany (though with a more solid foundation) has created a new school of biography,

[1] The late Juliette Adam (d. 1936), whose salon was the focus of intellectual life over a long period and who was founder of the Revue LittSraire, was asserted to be of Jewish birth (her maiden name was Lambert), and was married to a Jew.